

Artists researched

Juan Miro

Joan Miró used tapestries and textiles as a monumental extension of his visual language, moving his **exploration of the subconscious into a tactile, three-dimensional realm**

. Collaborating primarily with the weaver **Josep Royo**, Miró's tapestries (notably his *Sobreteixims*) allowed him to break traditional artistic boundaries.

He has

Universal Symbolology
(stars, birds, moons, and eyes)

Цветок, квадрат, круг, птица

- **The Feminine and Nature:** Many of his textile works, such as *Femme au miroir*, focus on stylized female figures and biomorphic forms, **exploring themes of femininity, fertility, and the interconnectedness of life.**
- **The Subconscious and Dreams:** Miró applied the Surrealist principle of **psychic automatism** to textiles, allowing his "inner world" and dreamlike **imagery to dictate the composition.**
- **Materiality and "Anti-Painting":** Especially in his *Sobreteixims*, Miró explored the "assassination of painting" by incorporating found objects (like umbrellas) and rough, rustic textures. These works emphasized the physical presence and materiality of the art over traditional representation.
- **Catalan Identity:** His choice of coarse, folk-art materials reflected a deep connection to his Catalan roots and the rural world.
- **Cosmic Genesis:** Large-scale works like *L'Hirondelle Amour* and the tapestry for the World Trade Center (destroyed in 2001) were intended as **representations of the universe**, using vibrant colors and movement to suggest the origins of life and creation.



Ben Shaun

Use of photography and doscumentation

William Kentridge

- **“The Creative Process:** He frequently makes the act of creation a central theme, exploring the "nature of a studio" as a place where ideas are formed, fragmented, and rearranged. Recent works like *Self-Portrait as a Coffee Pot* (2024) continue this investigation into artistic identity.”
- **The Human Condition:** Beyond politics, he explores universal human emotions such as loss, reconciliation, suffering, and the cycle of life and death.
- organic movement
- Kentridge’s animation is displayed often as part of installations
- It forces you to engage
- number of different mediums connected together by the central theme of *Ubu* including live theater, mechanical puppets and hand controlled puppets, animation and drawings



Helen frankenthaler

Core Themes

- **The Natural World & Landscapes:** Nature was Frankenthaler's most persistent inspiration. Her work frequently referenced physical environments such as **mountains, seascapes, and geological formations**. Notable examples include:
 - *Mountains and Sea* (1952), inspired by the landscapes of Nova Scotia.
 - *Desert Pass* (1976), capturing the aridity and light of the American Southwest.
 - *Sea Change* (1974–1983), reflecting the tides and vistas of Long Island Sound.
- **"Abstract Climates" & Emotion:** Rather than direct representation, she aimed to translate external environments into "internal, emotional registers". Her canvases often function as "abstract climates" that evoke specific moods or half-forgotten experiences.
- **Atmospheric Light and Color:** Her pioneering "soak-stain" technique allowed her to explore **translucency and luminosity**, treating the canvas as a field of "breath" rather than a solid construction.
- **Experimentation and Discovery:** Frankenthaler viewed her practice as a "no rules" process of discovery. She frequently explored new media, including woodcuts, ceramics, and sculpture, seeing each as a new "road" to artistic invention.

Magda Bolumar

Symbolism
Materiality



Janet Cardiff - Audio Walks

- **What it is:** Participants follow a guided audio experience that requires moving through real spaces.
- **Connection:**

- o Engages the **body and senses**, creating a relational experience.
- o Though mediated digitally, it evokes **attention to place and material surroundings**, bridging the gap between technology and embodied care.